### GATH AT THE FAIR

Towasend Tells of Some Mistakes Past and Present.

REASONS FOR HARD TIMES

something About the National Commanior and its Powers-- Work of the Jury of Awards.

As we will have more world's faire the fature, having had but three up late, it might be well for some one compile the story of the obstrac-te, misdirections and false starts in

Tobserve that the national commis-pion, mecalied, has a political flavor about it. Unless men are rich, or live fragally, they are not going to bestow its months of their time upon the more matter of awards at a fair, unless they are somebody to serve, or some no

tions of recompense.

The Philadelphia fair of 1878 was murked by the same imperfect confidence between the local boards and the national board. The Philadelphia elphians who had to raise the money for the fair, and whose genius and en-ergy raised the great buildings there, looked askance upon the outsiders who came stothed with a national bedge. I remember that Dobbins, the builder of the large buildings, said: "We can get along with Goshorn: but, my God, don't send as anybody else!" liaving disturbed the fair to the height of their powers, the so-called

national commission and congress turned their backs upon it at the con-



"WE CLEBOT SELL IT TO YOU," SAID THE CLEEK.

clusion, and the Philadelphians lost all the money they subscribed to the pro-

At one or two of the foreign fairs, and especially in France, suspicions have been entertained of the integrity of the jury of awards. In the present age an exaggerated importance is given to the medals, honorable mentions, etc., of such an exhibition, France being a republic, and subject restraints and of corrections as our own country, the American exhibitors did not like the way the Frenchmen issued around them, as if they would like to become personally acquainted before they tested the merits of the articles displayed. Yet, there was no scandal in the sequence, and perhaps this exhibition will turn out all right. The arbitrary man who undertakes to impose his views of conferring medals

and favors is generally a nuisance.
I spoke to one of the national commission the day they came to some so-lution of the methods of giving awards, and he sast: "Mr. Thather is right. Congress said that this should not be a competitive fair. People came here who wanted their history to be taken into consideration; that they had made certain products for a long period of time, and were not therefore to be measured with some special presinct which might be very carefully pre-pared solely for the exhibit here." Probably, in the long run, the people will care very little about medals obtained from expositions. The piano people have been the principal quar-relers on the ground, and pianos in America come under the head of waste-

ful running expenses. One cause of the present uneasiness in business arises from the huge comtwoens. We have seen an immense sewing machine company fall, and probably if we will look into the way it was conducted we shall find that the cost of the sewing machine was hardly ten dellars, and that by the time the unfortunate consumer received it he was paying farty to lifty dollars for it. It is the same way with life insurance all over this country. Not content with writing a reasonable amount of obligations, the particular companies want to put two hundred million dollars on as the amount of their risks, and they put in an their assets coutly ediffees, reared in distant states and nations. which in case of revulsion would bring but little money. If one looks around him in this world's fair he will see that the American system of paying com-missions has made it almost impo-gible for the million of consumers to obtain that which they want at a moderate profit. Part of this is due to one having so much country to cover. All plumbers' supplies, includ-ing bath-tubu and closets, are furnished to the intermediates at from forty to staty per cent, off, as enormous amount for the ultimate consumer to pay. The wind-mill mon who go over this country putting up seaffolds and pin wheels to pump water from holes and cisterus, will purchase in the next town to the communer their from pipe, and charge for it at forty per cent. upon what they paid, whereas the conseen and buy the pipe or enastence off. Seeing in Chicago a said oak set of interesting appearance, a inty entered and asked its price. "We cannot sell it to you," said the clerk, not maning she prine. "I did not sait that," mid the worder, "have you in price upon at" "You go to somethedy in the trade, and tell them to come here and buy it," comorked the merchant, "and then you one buy it ferm that permin at whatever he will sell it to you for Pertuge you will first some one who will not observe you the thirty per

chance and pay a liberal percentage, upon which the banks will not lend money. How is that?"

"Oh," said Mr. Simalley, "It is, I suppress, like the story Storm told when they saired him to some and make a speech when infinition was demanded of congress, in 1874. Storm said he went around to a friend who was a republican banker and said: 'Gago, I want ten thousand dollars.' 'Delighted to let you have it,' said Gago, I want to do with. Sit down and write your note.' 'I wrote my note,' said Storm, 'with my usual sincrity, but Gage took it up and said: "What collateral are you going to put up?" "Oh," said Storm, "I have no collateral." "Story I cannot lend you money without collateral." said Gage. So I went over to my democratic friend, Walah, and said I wanted ten thousand dollars. "Just the man I want to see," said Walah; "we can't lend our money, and will be glad to lend it to you." So I at down, said Storm, to make my note, when Walah said: "What collateral are you going to put up?" "None," said I. "Oh," said he, "that is a home of another color." And now, said Storrs, turning so the crowd, 'I find that it is not a want of money at all, but only a want of collateral that is the trouble."

Coming upon Mr. McVicker, the veteran theater manager, one day, when

Coming upon Mr. McVicker, the veteran theater manager, one day, when an oriental banker had run away from his bank and either drowned himself or straightened his features as a disguise, I said to McVicker: "What is the trouble with the financial times?"

"Apea," replied McVicker, promptly.

"Apea," replied McVicker, promptly.

"Apea," I queried.

"Yes, apea. We have been growing a large crop of millionaires in this country in the past twenty years. For these genuine millionaires, fellows who many ape millionaires, fellows who many the millionaires, fellows who play the millionaire act without any sense or basis, mere imitatory, like the aps shaving himself when he sees his master do it. The failures now going on are the failures of the apea."
"Well," said a person standing by,

"knowledge is power, after all. The people are finding out that not even stock exchanges register facts. I know of a certain big stock, or series of stocks, which was deliberately listed upon a stock exchange, and that stock exchange created, or manipulated, to exchange created, or manipulated, to keep the figure marked up. As long as the quotations were high and the stock was bringing six hundred per cent. more than it cost, they could, of course, pay respectable dividends, but that did not validate the bottom fact



that the exchange itself was a vehicle and prostitute for the scheme. They kept on paying dividends and mark-ing up the stock shtil tight times came, and then it was found that the banks would not lend on that stock at all. The banks knew the difference between a real exchange and a fictitious exchange or bourse.

The proportion of eastern people coming out here do not like the landscape. They say the lake is too flat the land is too flat and nothing stands up high but some fifteen and twentystory buildings. On my way home from Chicago a fortnight past, I met a man from Washington city, who lived in Nebraska. He had with him a dying wife from the valley of Virginia, who had dropsy, consumption and everything, and had to be carried in a chair. "Ah," said the man returning home, "that shows how uncertain this life is. I lived in Washington city and I ran into congestive chills, so that I was a skeleton, and my doctor said to me: You have got to go out west, or you will die.' My wife was then the atout member of the family. I went to Nebroaka and settled at Bent Bow. The change of climate drove away the chills: I wred in the open air and began to raise pigs. I got a pair of fine boars and had two or three hundred pigs, and got good prices for them. Infortunately, a drought came along and put up the price of pig food; like others, I cut off my pigs in number, and don't I wish I hadn't? Pigs to-day rule the world. Everything goes down but pige, and they go up."

## AMERICAN ART.

What Can Be Seen of It in Chicago

and the Fair. The world's fair is an undertaking to see, and without some key to its eflike running water. The Americans are quite desirous to make up to foreign nations in the lines of art. In point of fact, we do as much for art as a mercantile investment as any other nation abreast of as. Hitherto most of our public statues have been made upon the spar of the moment, and most of them so to the honor of soldiers rather than men of klene. I notice in Chicago some versatility of statuary. Here is an interesting monument by an irishmen, of an indian family, as they lived, establing this, etc., upon the situ of Chicago, when the little efter the captificus best a little blookbresse, the site of which is marked at the last bridge going out of Chicago river, and I see it every fay, with a picture of the old fort, in markle, and a full ac-ment beyond; it. Mr. Pulkous, put up



until l'aw it in a little guide book de-scribing the Rabida convent, and he died last spring. The statue of Lin-coln, by St. Gaudens, in Chicago, is generally regarded as the most origin-al and effective monument extant of that great man. Not far from it is a very imposing equestrian statue of Grant, overlooking the lake, one of the largest statues in this country. On the front of the same lake, some four miles distant, is the statue of Stephen A. Douglas, on the summit of a high monument. Between the two is the recently erected statue of Cois the recently creeted statue of Co-lumbus. The statue of the Republic will also, I understand, be the model for numerous sculptural creations to come. In another part of the town is a statue of Columbus when he was a student at the University of Pavia. The Germans have creeted a statue of one of their home poets in a park in Chicago. Statues of several benefac-tors of the town are to be found here tors of the town are to be found here and there. I recite these works to show that the sprit of statuary has gone far west.

While looking through the picture while looking through the picture galleries it seemed to me that the great body of the Americans wanted some key to the successful painters who had made their mark. I passed along with a pair of foreign artists and along with a pair of foreign artists and picked up these points about some of the men we read of: Laurenze Alma Tadema was born in old Friesland, Holland, in 1836, fifty-

seven years ago; was a pupil of Baron Leeys at Antwerp, and from youth busied himself with Roman and Egyptian antiquities, things much affected by the English, who liken themselves have robust models of Roman seenes A London and a Roman mob are a lish painter. Rembrandt was not more familiarly daring than this Dutchman with so-called sacred and antique scenes: but Rembrandt had the humor of a Bacchus, the concentration of Vulcan; Tadema seems to be a scene setter and painter, his meritorious work presently to be hauled apart, the vestures and silver gods, harps and dis-taffs to go presently to the property room. His wealth of particulars seems like a shop of antiques, the keeper whereof has no settled craft or line. Modern art thus surfeits us often with its ease of classicalism, like Schlieman, the moneymaker, digging up Agamemnon and his finger rings and lamps. Bartholdi was a pupil of Ary Scheffer, the Flemish Frenchman, who put old gold into painting and hased the tableaux of history till they took the blue hue of the ghost's atmosphere on the sky-lines of Elsinore. Bartholdi has been exhibiting since 1852-forty-one years. The instinctive seizure of the French on good themes is a high department of their art. They are never in want of a subject, be it still or theatrical. Bartholdi has made the Gallie barbarian who resisted Casar, Vereingetorix, live again, has revived old Lafayette. who is not popular in France because



be did not force the enemy's center, fire two hundred cannons, dismiss an ambassador, divorce his wife and kick the stage manager down the empire stairs. Now and then a French artist like Baudry declines commissions unless to paint some grand opera house celling with puissant or atmospheric nudes. Bourset came from Bayonne. born sixty years ago, and studied at Madrid under Madrago, and was sent to Italy by friends.

Prederick A. Bridgeman was born in Alabama, 1847, studled bank-note engraving, went to the Brooklyn art schools, and at nineteen became a pupil of Gerome, who was twenty-three years his senior. Gerome entered Delaroche's studio in 1841. These two artists will be some centuries being displaced, and there is a resemblance in their methods. Gorome scorps the Espherias son of Delaroche Faunt He took the wife of Stevens as he would borrow a picture frame, or Ma bonet take away his friend's wife. Vaccine Brooth, a Robensian, was born where Wallaristo's revolted against the coupies. He studied at Frague and with Piloty, and threw himself into the Huantse and old Robemian themen. He is the resolutionary pointer of Karope, what invit was to the French revo lution, the counterpart in Austrian-

married Madraso, the Spanish court painter's daughter, and between Rome, Granada and Morosco painted like Rubens in his day of wealth, a master of the novelist's themes, worldly priests, Moor judges, the insect in the man, and he painted the day he died of the Roman fever, a Walter Scott in the number of his parasites. Powell Frith is a Yorkshireman, born 1819, and produced the "Derby Day" in 1854, the "Rallway Station" in 1862, which brought him forty-five thousand dollars from an engraving publisher, who made eighty thousand dollars with and by it.

Cabanel, from the south of France, was sent to Rome at government expense to be educated, after he had produced two notable pictures, and from painting tablesax he went into portreits, and became the favorite painter of Empress Eugenie; he made modern women Venuses, and so refined his fesh-tints that he approached insipidity, but he brought up a good many excellent atudents, for painters are known by their pupils as well as by their paintings.

Meissonier came from Lyons, born

their paintings.

Meissonier came from Lyons, born the year before the fall of Napoleon Bonaparte. He chose genre subjects, and was both military and sentimental in his themes, and his paintings



PREDERICK A. BRIDGEMAN. bounded up to high prices. An American from Cincinnati gave about \$30,000 ean from Cincinnati gave about \$30,000 for one of his military pieces twenty-five years ago. Stewart, of New York, gave \$60,000, it is believed, for one of his Napoleon pictures, on which he is said to have worked fifteen years, and which stands about the highest in size of any of his canvases. He had an accurate hand, and could therefore raint in small proportion with all the paint in small proportion with all the reality of one far-sighted, who sees things in distant perspective. All in all, he has been the most worldly wise of modern painters, and it is hard to believe that genre painters of the seventeenth or eighteenth century were any better than himself.

PAINTERS AND SCULPTORS.

Men Whose Names Are Familiar to Students of Art.

The French give out strong themes for their young art students, and Le-febvre, the exquisite draughtsman who painted the wonderful nude called "Truth," with the lamp, had to take for his subject when a boy "The Death of Priam," thus inviting classical research. Knaus, a German who cut loose from the Dusseldorf school and imitated the French, among whom he lived eight years, has a strong reputation in this country, from the high



WORLD'S PAIR STATUE OF THE BEPUBLIC. prices some of his pictures have ob-tained, such as "The Holy Family," in the Metropolitan museum in New York. He was born in 1839. Neuville, whose battle pictures of the last French war have been immensely mul-tiplied in photographs and colored copies, came from the Belgian end of France, and was born rich and elegantly educated and entering a military school struck his professor with his genius in drawing. His family, how-ever, did not want to see him an artist, and he entered a law school in Paris, but continued to sketch all the time, still among the military cadeta The artists tried to discourage his father from letting him come among them, but he took a prize in 1859, when he was twenty-three years old, and Engene De Lacroix, an eminent artist, took a fatter to him, and he obtained a commission to paint Garibaldi, which he did very badly, but at twenty-five one of his soldier pictures pleased the French, though he had to make woodouts for a living after he left his father's house, and drew for most of the French illustrated papers. Mr. Walters of Balthours, and other Americans have purchased his pictures. which are strong in their physiognomy

Tyron, where platures we see with admiration of French pastoral scenes, sheep, landerages, etc., was intended by his parents to be a painter of porcetwo, and he actually went into the porcelain factory at Serves, which gives such a fine exhibit here, but he professed a wider Tange, and began traveling Sironch Leaner and Rolland

the pictures on the chine, and the manufacturer of perceibin case him up to the studie; but he did not like his manufactured but he did not like his manufactured a perceip of long poverty, finally executed a picture which would not bring for a long time as much money as would pay for its materials. However, a man came along one day and paid three hundred dollars for it, raising the price voluntarily two hundred dollars. It turned out to be one of his most famous pictures, "The Gypnics." He had to leave figures, however, and come to landscape before he was fully appreciated, and he was thirteen years getting a model, at the age of thirty-seven. After he gut the market he painted too fast and sold too many pictures, and seemed to be drunk for money.

ket he painted too fast and sold too many pictures, and seemed to be drunk for money.

Bougeross was born in 1885, at the old Huguenot place of La Boshelle, and while in a business house in Berdessux attended a drawing school two hours a day. When with so little training he took the price over the other pupils they meanly raised a riot. His unele, a pricet at Saintonge, gave him shelter for his easel, where no painter had ever been, and he worked hard to save one hundred and eighty dollars, with which he entered Picot's study at Paris. At twenty-five he gained the grand prize which sent him to Bome, and at twenty-nine he had fame. He has decorated theaters and churches and town halls. In 1878 he painted the nymphs and satyre now in Stokes barroom, a superb specimen of coldvestal style, the nymphs being lit by moon and sun, their flesh sparkling like icicles, their desirableness not human, their delicate fun marmaidish and brattle.

and brattle. The French landscape painter, D'Aubigny, who died in 1878, at the age of sixty-seven, was a sketcher and massive formulator of the effects of light and shade on landscape. He de-

light and shade on landscape. He delighted in evening scenes.

Jules Breton, even better known,
was ten years younger; he was a poet
as well as a painter, and put poetry
and humor into his sympathetic pictures. He delighted in peasant women
and shepherdesses, washerwomen, etc.,
and landscape backgrounds.

Carolus Duran, who has brought up
Uhl and many of our American artists,
and was educated in Paris and Rome,
lived among monks, and began to
paint portraits with strength twentyfive years ago. He looks into character acutely, paints accurately and
draws out effects almost like one
bringing notes from a trunk. His

ty-five years old, and he ran away with the wife of Buskin. Though born in Southampton, he roved away his youth in France and the Channel islands, and began to paint tableaux, such as Pisarro, the Huguenots, Joan of Arc, etc.
The English, on the lookout for a great
painter, took very kindly to him, and
his engravings are found throughout
the British homes everywhere. He paints portraits which are thought to profound, and seldom gets less than ten thousand dollars apiece for them. He is what is known as a Pre-Raphael-

The French Millet died at the age of The French Millet died at the age of sixty-four, subsequent to the German invasion of France, and was brought up by Paul Delaroche. He was of nine children and had no means, and a priest, who was a relative, brought him up. He knew many a cold and hungry day, but he had good health, and he began to paint the people he knew about—the peasants, the plowmen and the shepherd. He only painted about eighty pictures in thirty-one years, thought much over his themes, looked well to the sentiment, had no models, well to the sentiment, had no models, worked from the memory and the ob-servation, and his pictures at his death sold for \$54,000, most of them unfinished. At another sale the amount realized was about \$35,000, and only one foreigner out of twenty purchasers bought anything. The French are well aware of the value of paintings to be treasured up and sold at long subsequent dates.

Francis D. Milletis an American , who studies at Antwerp, took prises and re-ceived important orders from America, and is not only a good artist, but a bright newspaper correspondent. Whistler, who is a good deal talked

about for his pertinacity in exhibiting abroad, came from Lowell, Mass., and his father, as engineer, took him to Russis when a child, and he returned and was educated at West Point and removed to England at twenty-one, studied in Paris, and began to give exstudied in Paris, and began to give exhibitions of his own twenty years ago. The furious critic. Ruskin, said of Whistler that he was a concemb who asked two hundred guiness for flinging a pot of paint in the public's face. Whistler sued him for libel and got one farthing damages. The queen of England, however, bought a collection of his etchings, and the British museum bought others, and he has gone on, indifferent to attack, so that his name at least is widely recognized.

One of the most ambitious of American artists is Charles figurages Pearce.

One of the most ambitious of American artists is Charles Spragne Pearce, a liceton man, who studied pointing in Paris and visited Africa, Algiera, etc. He realizes some of the bolder artists of the first part of our century who undertook to carry American art into historical and Sertptural fields.

Ridgway Knight, who paints charming pictures of French peasant scenes.

ing pictures of French peasant scenes, with sentiment, went from Pennsylvania to France twenty-one years ago, and was one of Meissonier's pupils.
The Austrians make much here of

Hans Markart, their great national painter, who lost his mind some years ack. He was born in the south of Ametria in 1840, studied at Munich un-der Photp, who painted historical tab-leaux, and having a brilliant penell his Venetian picture of Catharine Car-nace was sold for twelve thousand dol-lars. Some call him the Richard Way. ner of German painters. He is the Austrian Tilles.



Abother artist whose pictures in this enhibition are much prelend in Thomas Rovendes, who came from Cork, Ireland, and arrived in this country thirty years ago, giving his leisure sours to painting, and finally taking Paris in as a school he studied under Cabassi and has lived abroad much of the time. His American subjects are greatly praised and have been engraved, make as John Brown going out of prison to be accounted.

George Alexand Townson.

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The above are only a few of the many

five years ago. He looks into character acutely, paints accurately and draws out effects almost like one bringing notes from a trunk. His style is somewhat Flemish and somewhat Spanish, and withal French.

There are three painters of different nations whose names are pronounced by the public "Millay." The English painter, Millais, of these, is about six-

its various forms, is also a class of tions to which Pe-ru-na is adm adapted. adapted.

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Last fall I was taken with a kind of Last fall I was taken with a kind of summer complaint, accompanied with a wonderful diarrhoea. Soon after my wife's sister, who lives with un was taken in the same may. We used almost everything without benefit. Then I said, let us try Chamberlain's Colle, Cholera and Diarrhoea Remedy, which we did and that cured us right away. I think much of it as it did for me what it was recommended to do. John Hertzler, Bethel, Berks Co. Pa. 25 and 50 it was recommended to do. John Hertz-ler, Bethel, Berks Co., Pa. 25 and 56 cent bottles for sale by F. J. Wurzburg, druggist, 58 Monroe.

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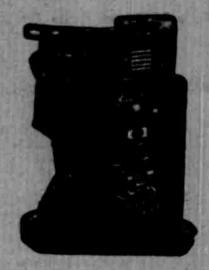
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Peterson, Dr. R., S. Union et.

Provin, L. S., (2) 150 Mt. Vernon st.

Parism, Norman, 22 Paris ava.

Peterson, Dr. R., S. Union et.

Provin, L. S., (2) 150 Mt. Vernon st.

Poring, L. S., (2) 150 Mt. Vernon st.

Poring, L. S., (3) 150 Mt. Vernon st.

Poring, L. S., (2) 150 Mt. Vernon st.

Poring, L. S., (2) 150 Mt. Vernon st.

Poring, L. S., (2) 150 Mt. Vernon st.

Poring, L. S., (3) 150 Mt. Vernon st.

Poring, L. S., (4) 150 Mt. Vernon st.

Poring, L. S., (2) 150 Mt. Vernon st.

Poring, L. S., (3) 150 Mt. Vernon st.

Poring, L. S., (4) 150 Mt. Vernon st.

Poring, L. S., (5) 150 Mt. Vernon st.

Poring, L. S., (5) 150 Mt. Vernon st.

Poring, L. S., (6) Henry st.

Rick, J. J., Plainfield ava

Rick, J. J., Plainfield ava

Rick, J. J., Wearthy ava. and Gud
lags et.

Stanton, L. B., 850 Paris ava.

Spront, W. J., Wearthy ava. and Gud
lags et.

Stanton, L. B., 850 Paris ava.

Borest, S. H., 465 Henry st.

Tinkham, F. K., 85 Paris ava.

Borest, S. H., 465 Henry st.

Tinkham, F. K., 85 Paris ava.

Totty, Samuel, Byron Center.

Tufta, C. W., (8) Torrace and Madison

Tinkham, F. K., 85 Paris ees, Tuby, Samuel, Byron Center, Tufts, C. W., (8) Terrace and Madies

VanZee, Harry 284 Terrace ave. Voorbein, Mrs. P. O., James and Heary

Wagner, Gen. N. N. Union at. Wagner, Levi T., Union and Window

Wells, Mrs. E. E., S. Union of.
White, A. J., 198 Hurkeys at.
White, A. S. Buckeys at.
Whites, E. C., 256 N. College ava.
Wilson, Mrs. E. E., (2) 113 Heavy &
Wilson, I. R. S. Lafsystte at,
Wood, Wesley F., S. Union at.